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loss of time is involved. The artist who begins to paint anything follows an impression received, which is both mental and physical.

The conception, with its natural interpretation, occurs to him in a flash which must be seized at once. To stop at this moment to try and mix colors is often fatal. One may regain a certain portion of the original image, but it is never as pure as if it could have been grasped instantaneously. And even after the first step is over, in the developments the artist is continually confronted with the same trouble. Thus it occurred to me to seek a less laborious process which would elevate art by simplifying its expression.

The solid oil paints I have devised look like colored crayons and are used like crayons. Their density causes the outer surface of the sticks to harden slightly at the contact with the air. Rubbing the end on a bit of cloth or paper breaks through the crust, and the semi-liquid paint within the stick is then applied directly either from the stick or with the finger.

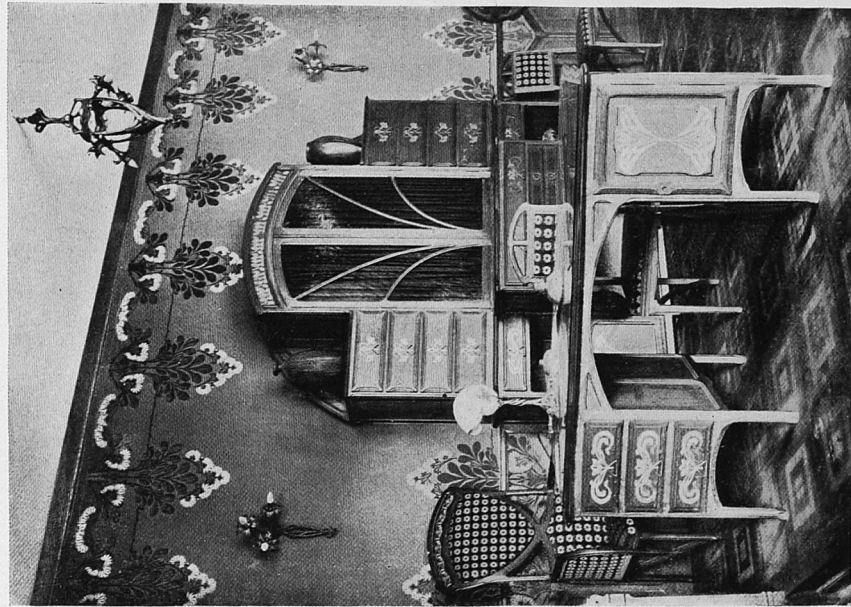
Labor is saved, and better results attained. Used like crayons, the solid oil paints have great advantages over pastel work. The latter must be done on special paper, must be fixed afterwards, must be handled carefully, and be protected by glass, must not be exposed to too much light, and cannot be retouched. Solid oil paints have none of these drawbacks.

J. F. RAFFAELLI.



EXAMPLES OF DECORATION AND DESIGN

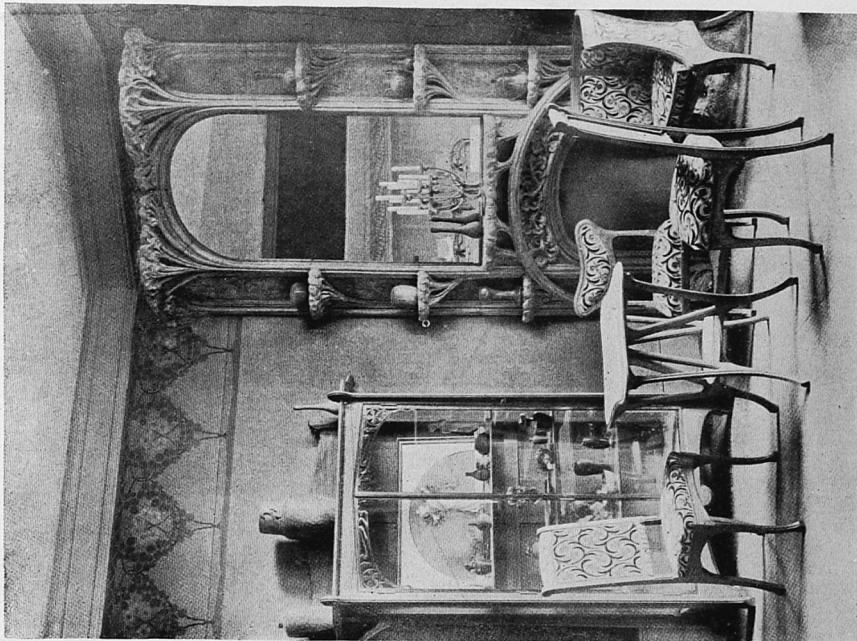
The present age is pre-eminently marked by its intense interest in the application of the fine arts to home decoration; it is likewise characterized by a feverish striving after novelties, a breaking away from the conventional and formal types of ornamentation current in former days. This is well illustrated by the "new art" styles of furniture and architecture that have lately become a vogue, and by a radical departure in mural decoration from the old manner of graceful and oft-repeated lines. In the following plates examples of this kind of work are furnished. In Plate 28, Figure 1 shows room furnishings designed by Louis Bigoux, and executed by F. Le Coeur and E. Bagnés, and Figure 2 shows furniture and furnishings by Léon Benouville. All these examples of work were exhibited at the Paris Salon of 1902. The friezes shown in Plate 29 are of the unconventional type. Figure 1 is a design by E. Letrillart, Nancy; Figure 2 is by W. John Bryant, Bristol; and Figure 3 is by Henry Whitcomb, Bournemouth. In Plate 30, all the cuts are of porcelain designed by Georges de Feure and executed at Limoges. These simple and eminently graceful and pleasing examples of the potter's art are likewise from the Paris Salon of 1902.

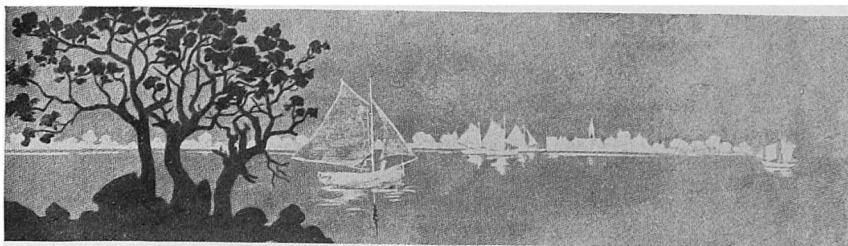


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EXAMPLES OF DECORATION AND DESIGN. Plate 28

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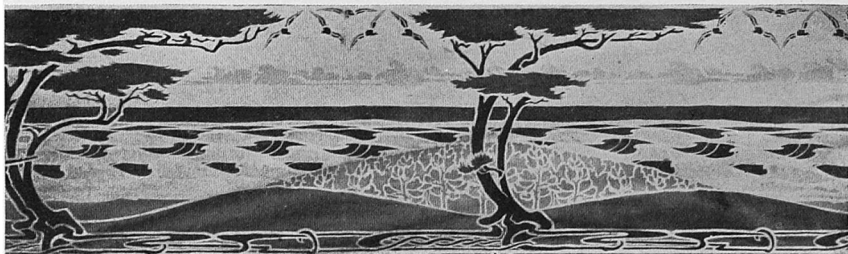




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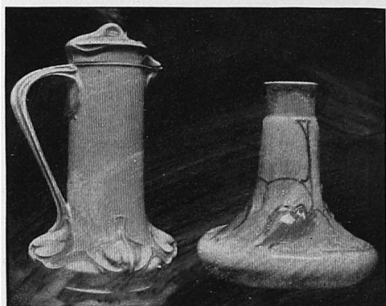


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EXAMPLES OF DECORATION AND DESIGN. Plate 29



1



2



3



4

EXAMPLES OF DECORATION AND DESIGN. Plate 30